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CHILDREN'S SINGING GAMES

ILLUSTRATED &

ARRANGED BY

ELEANOR WITHEY WILLARD

PUBLISHED BY

THE MICHIGAN TRUST COMPANY

GRAND RAPIDS, MICHIGAN.

Children's Singing Games

Illustrated and arranged by

Eleanor Withey Willard

Published by

The Michigan Trust Company

Grand Rapids, Mich.

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Christmas

1895

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A Merry Christmas!

1895.

"At Christmas play and make good cheere,
For Christmas comes but once a yeere."

E beg you to accept this copy of our **Christmas Book,** and with it our best wishes that the day may be a glad one for you and yours. Should there be no little folks in your own family, you doubtless know some child to whom the book will be a joy; and, moreover, it is not at all unlikely that you may find some interest in the volume yourself. You have probably played many of these old games; and the curious origin of some of them will interest you now more than when you were a child.

In any event, if this little volume shall add anything to your pleasure, we shall feel sufficiently rewarded in our attempt to bring something of the spirit of Christmas into the business world. If you should by chance discover any shortcomings in our work, you will kindly remember that we are not publishers, as we may seem, but only

Your obedient servants,

The Michigan Trust Company.

PREFACE.

IT has seemed to us a propitious time to call again into notice these old singing games for children. Many of these games, familiar to the last generation, are passing away in the present. The kindergarten, with its many pretty songs and plays, is creating a natural revival of singing games; and it seems to us that these ancient plays should be rescued from the realm of mere folk-lore, and be made once more to take a part in child-life.

Children, trained as they are in the kindergarten to use actions and words in unison, if allowed to play these games naturally, and with spirit, will find an outlet for their activity which will prove as beneficial and pleasing in the present as it has been in the past.

We have taken much pains to give pretty games little known in this country, as well as some of those familiar to us all. The list might have been extended almost indefinitely. The tunes will be found in all cases simple and suited to the child-voice. To the old, well-known songs we have given the old, well-known tunes.

We return our grateful thanks to the many friends who have assisted in the collection of these games, and in the arrangement of the music. We also desire to acknowledge our obligation to the English work of Alice B. Gomme, "Traditional Games," in her "Dictionary of English Folk-Lore," to which we are indebted for many suggestions, and especially for the basis of our versions of "London Bridge" and "Green Grass." To this valuable work we would refer any who may become sufficiently interested in these games to wish to follow out their historical significance. And, finally, our thanks are due to the Library of Michigan University for the loan of books, and to the Newberry Library of Chicago for their list of works on the subject.

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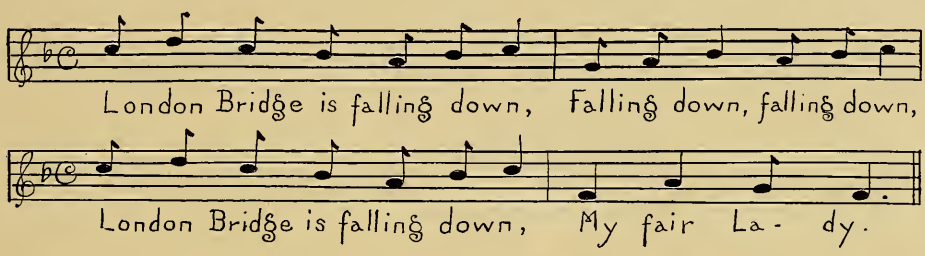
LONDON BRIDGE.

NOTE.

THIS game is a very ancient one, and can be traced through the German, French, and Italian, as well as English versions. It is mentioned by Rabelais as early as 1533. In some cases it has a mythologic character, as in the Italian version, where the gates are those of the Inferno and Paradise, Saint Peter the keeper of one, Saint Paul of the other. The great importance of holding bridges in ancient times probably accounts for this game; and the building and rebuilding of one of such note as London Bridge becomes easily a subject of nursery rhyme. In early times, when bridges were built, it was customary to offer a foundation sacrifice in the shape of human victims. This game may be a tradition of the rite. "So recently as 1872 there was a scare in Calcutta when the Hooghly Bridge was being constructed. The natives got hold of the idea that Mother Ganges, indignant at being bridged, had at last consented to submit to the insult on condition that each pier of the structure was founded on a layer of children's heads" (Gomme's "Early Village Life," p. 29). And there is a tradition of London Bridge that the stones were bespattered with the blood of children. This may explain the fact that there is always in the rhyme great difficulty in building up the bridge until a prisoner is taken, showing a trace of the old heathenish ceremony.

DIRECTIONS FOR PLAYING "LONDON BRIDGE."

TWO players represent the bridge by raising their arms so as to form an arch. The others form in line, holding each other by the dress or hand, and pass under the arch. When the words "Here 's a prisoner I have got" are sung, the two keepers of the bridge let their arms fall, catching whichever child happens to be passing under at the time. The prisoner is then led off to a place representing the prison, or "den," and there he is asked, "Do you choose a diamond necklace or a gold pin?" The keepers have already privately agreed which of these objects each will represent; and the prisoner is allotted to one side or the other, according to his choice. When all have been caught, the game ends with a "tug of war" between the two sides.

LONDON BRIDGE

Build it up with iron bars,
Iron bars, iron bars,
Build it up with iron bars,
My fair Lady.

Iron bars will bend and break,
Bend and break, bend and break,
Iron bars will bend and break,
My fair Lady.

LONDON BRIDGE CONTINUED

Build it up with gold and silver,
Gold and silver, gold and silver,
Build it up with gold and silver
My fair Lady.

Gold and silver 'll be stolen away,
Stolen away, stolen away,
Gold and silver 'll be stolen away,
My fair Lady.

Get a man to watch all night,
Watch all night, watch all night,
Get a man to watch all night,
My fair Lady.

Suppose the man should fall asleep,
Fall asleep, fall asleep,
Suppose the man should fall asleep,
My. fair Lady.

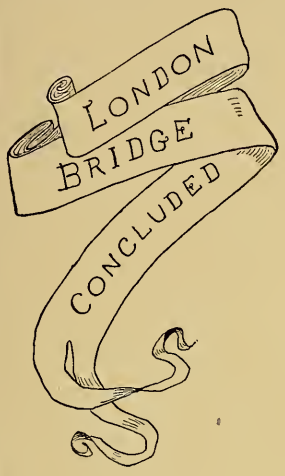
Put a pipe into his mouth,
Into his mouth, into his mouth,
Put a pipe into his mouth.
My fair Lady.

Suppose the pipe should fall and break,
Fall and break, fall and break,
Suppose the pipe should fall and break,
My fair Lady.

Get a dog to bark all night,
Bark all night, bark all night,
Get a dog to bark all night,
My fair Lady.

Suppose the dog should meet a bone,
Meet a bone, meet a bone.
Suppose the dog should meet a bone,
My fair Lady.

Get a cock to crow all night,
Crow all night, crow all night,
Get a cock to crow all night.
My fair Lady.



Here's a prisoner I have got,
I have got, I have got,
Here's a prisoner I have got,
My fair Lady.

What's the prisoner done to you,
Done to you, done to you,
What's the prisoner done to you,
My fair Lady?

Stole my watch and lost my keys.
Lost my keys, lost my keys,
Stole my watch and lost my keys,
My fair Lady.

A hundred pounds will set him free,
Set him free, set him free,
A hundred pounds will set him free,
My fair Lady.

A hundred pounds he has not got
Has not got, has not got,
A hundred pounds he has not got,
My fair Lady.

Off to prison he must go,
He must go he must go,
Off to prison he must go,
My fair Lady.

SOLDIER, SOLDIER, WILL YOU MARRY ME?

NOTE.

THIS game is an old one in the United States, and has been sung in nearly every part of the country. It was evidently only a children's game in its origin, giving testimony to the child's regard for a soldier as a superior member of society. It is best adapted for a house game at children's entertainments.

DIRECTIONS FOR PLAYING "SOLDIER, SOLDIER."

TWO children having been selected to play the parts, the girl sings the first verse. When the soldier has sung the verse demanding a coat, the girl goes away, and returns with a coat, usually obtaining it from the other members of the company, and so on through all the verses. The last verse sung by the soldier never fails to produce a grand laugh.

SOLDIER . SOLDIER WILL. YOU. MARRY. ME.

(First voice.)

"Soldier, soldier, will you marry me, With your

(Second voice)

knapsack, fife, and drum ?" "Oh,

how can I marry such a pretty maid as thee,

When I've got no coat to put on ?"

(Chorus)

Then away she ran to the tailor's shop, As fast as she could run,

And she bought him a coat of the very, very best, And the soldier put it on.

SOLDIER · SOLDIER · WILL · YOU · MARRY · ME ·

CONCLUDED.

(First voice)
"Soldier, soldier, will you marry me,
With your knapsack, fife, and drum?"
(Second voice) "Oh, how can I marry such a pretty maid as thee,
When I've got no shoes to put on?"
(Chorus)
Then away she ran to the shoemaker's shop, &c

(First voice)
"Soldier, soldier, will you marry me,
With your knapsack, fife, and drum?"
(Second voice) "Oh, how can I marry such a pretty maid as thee,
When I've got no hat to put on?"
(Chorus)
Then away she ran to the hatter's shop, &c

(First voice)
"Soldier, soldier, will you marry me,
With your knapsack, fife, and drum?"
(Second voice) "Oh, how can I marry such a pretty maid as thee,
When I've got no gloves to put on?"
(Chorus)
Then away she ran to the glove-maker's shop, &c.

(First voice)
"Soldier, soldier, will you marry me,
With your knapsack, fife, and drum?"
(Second voice) "Oh, how can I marry such a pretty maid as thee,
When I've got a good wife at home!!"

LOOBY LOO.

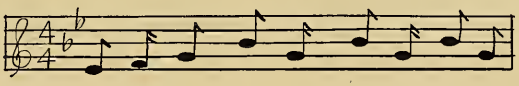
NOTE.

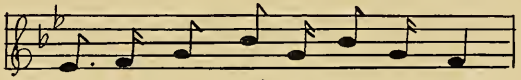
THIS is an English game, but no trace of it is found in American books of singing games. Our version, both words and music, was received from a Michigan lady, who doubtless learned it in her childhood from some English source. According to Miss Gomme's "Traditional Games," this game had its origin in the imitation of the postures of animals, as one version is found in which the words are "Here we come louping" (leaping). This word having become obsolete, the game has become merely a dance, in which the movement of the different parts of the body is all that survives.

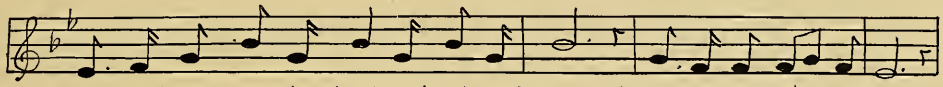
DIRECTIONS FOR PLAYING "LOOBY LOO."

THE children form in a ring, and, joining hands, dance around while singing the first verse. At the second verse, they stand still and suit their actions to the words. Each child extends the right hand towards the centre of the ring as far as possible, then draws it back; then each shakes himself from side to side, and at the last line each one turns quickly around. Then the ring goes round again to the words, "Here we dance looby, looby, looby," and then the left hands are used in the same way. The dance around follows again, and at the next verse the right feet are extended and withdrawn in the same way. Then the elbows go through the same motions, the dance around following each time. The game may be lengthened by adding to the various motions "ears in," "heads in," etc. There is also a method of playing it by which each player does an additional movement in each verse until the last, when all the actions have to be gone through together. Forfeits may be exacted for any mistakes. The game then becomes very lively.

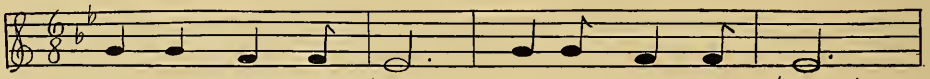
Looby Loo


Here we dance looby, looby, looby,

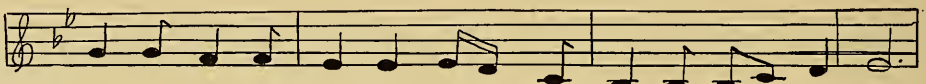

Here we dance looby, looby, light,


Here we dance looby, looby, looby, loo, Every Saturday night.

LOOBY LOO CONTINUED



Put your right hands in, Put your right hands out,



Give yourselves a shake, shake, shake, And turn yourselves about.

Here we dance looby, looby, looby,
Here we dance looby, looby light,
Here we dance looby, looby, looby loo,
Every Saturday night.

Put your left hands in,
Put your left hands out,
Give yourselves a shake, shake, shake,
And turn yourselves about.

Here we dance looby, looby, looby,
Here we dance looby, looby, light,
Here we dance looby, looby, looby, loo,
Every Saturday night.

Put your right feet in,
Put your right feet out,
Give yourselves a shake shake, shake,
And turn yourselves about.

LOOBY LOO CONCLUDED

Here we dance looby, looby, looby,
&c.

Put your left feet in,
Put your left feet out,
Give yourselves a shake, shake, shake,
And turn yourselves about.

Here we dance looby, looby, looby,
&c.

Put your right elbow in,
Put your right elbow out,
Give yourselves a shake, shake, shake,
And turn yourselves about.

Here we dance looby, looby, looby,
&c.

Put your left elbow in,
Put your left elbow out,
Give yourselves a shake, shake, shake,
And turn yourselves about.
&c

OATS, PEASE, BEANS.

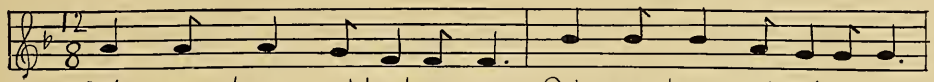
NOTE.

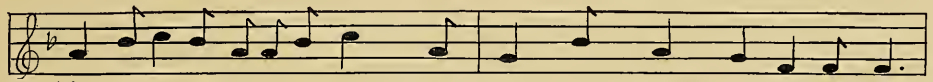
THIS game is a favorite not only in America, but is sung in England, France, Spain, Sicily, Italy, Germany, and Sweden. It was played by Froissart as early as 1337, and probably takes its origin from rustic festivities connected with harvesting. Oddly enough, there is in none of the versions any mention of wheat, which would seem to indicate that the game goes back to a time when wheat was not in general cultivation.

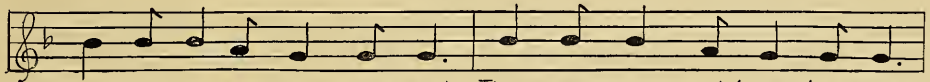
DIRECTIONS FOR PLAYING "OATS, PEASE, BEANS."

THE players form in a ring, and circle about one child who stands in the centre. They sing the first four lines, and then the ring stands still, and each child makes the motions of sowing the seed, stamping foot, folding the arms while they "stand at ease," clapping hands, and finally turning round. Then they clasp hands again, and circle round. At the words, "Open the ring and choose one in," the child in the centre chooses and takes into the ring a partner, a boy taking a girl, or a girl taking a boy. These two kneel while the ring sings the concluding formula. At the end, the child first in the centre returns to the ring, the second remaining in the centre, and the game is repeated.

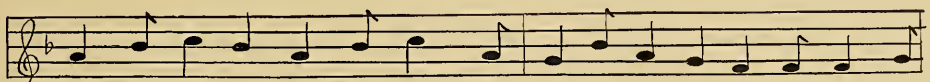
OATS PEASE BEANS



Oats, pease, beans, and barley grows, Oats, pease, beans and barley grows,

You, nor I, nor nobody knows, How oats, pease, beans, and barley grows.

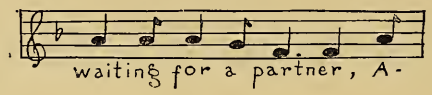


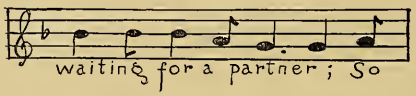
Thus the farmer sows his seed, Thus he stands and takes his ease,

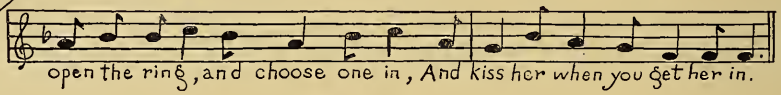


Stamps his foot and claps his hands, And turns around to view his lands. A-

OATS
PEASE
BEANS
CONCLUDED







Now you're married, you must obey,
You must be true to all you say,
You must be kind, you must be good,
And keep your wife in kindling-wood.

ROUND AND ROUND THE VILLAGE.

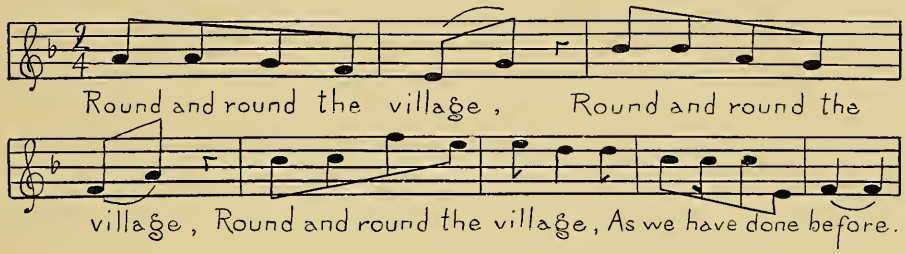
NOTE.

THIS is a familiar game in both England and America, and owes its origin to the customs of early times. It is a childish imitation of village festivals or marriage ceremonials, beginning with the procession "round and round the village." The words, "as we have done before," indicate that it took its origin from some festivity which was observed at regular periods of time.

DIRECTIONS FOR PLAYING "ROUND AND ROUND THE VILLAGE."

A RING is formed, with one player standing outside. The ring stands still, and sings the words describing the actions of the child outside. At the first verse, the child dances around outside the ring. At the second verse, the children in the ring raise their hands, allowing the one outside to pass under. She runs in under one pair of arms and out under another, and so winds in and out until she has passed around the ring. She tries to complete the circle by the time that the verse is sung. At the third verse, she stops in the centre of the ring and chooses one for her lover, and they stand facing each other till the last verse, when they kiss. The first child then takes her place in the ring, and the game is continued by the second child. The game is continuous throughout. There is no pause between verses, nor between the ending of one round and the beginning of the next.

Round & Round The Village.



In and out the windows,
In and out the windows,
In and out the windows,
As we have done before.

Stand and face your lover,
Stand and face your lover,
Stand and face your lover,
As we have done before.

Kiss her before you leave her,
Kiss her before you leave her,
Kiss her before you leave her,
As we have done before.

HERE WE GO ROUND THE MULBERRY BUSH.

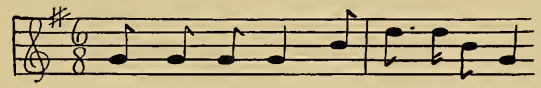
NOTE.

THE "Mulberry-Bush" has probably been sung and played by every native-born American. In Massachusetts the "barberry-bush" is substituted for the "mulberry-bush," and the last line is sometimes sung, "All on a frosty morning;" but the essential characteristics of the game are the same the country over.

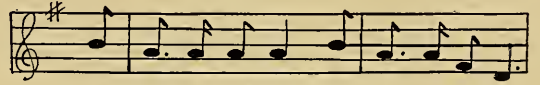
DIRECTIONS FOR PLAYING "HERE WE GO ROUND THE MULBERRY BUSH."

THE game consists in simply suiting the actions to the words of the song. It is especially attractive to little girls, who love to go through the dumb show of washing, ironing, sweeping, etc.

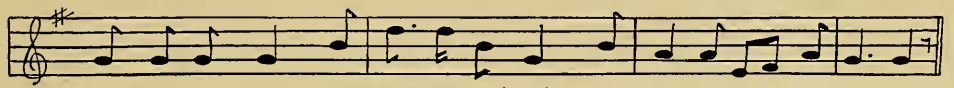
HERE WE GO ROUND THE MULBERRY BUSH



Here we go round the mulberry bush,



The mulberry bush, the mulberry bush,



Here we go round the mulberry bush, So early in the morning!

This is the way we wash our clothes,
We wash our clothes, we wash our clothes,
This is the way we wash our clothes,
So early Monday morning.

This is the way we iron our clothes,
We iron our clothes, we iron our clothes,
This is the way we iron our clothes,
So early Tuesday morning!

This is the way we scrub the floor,
We scrub the floor, we scrub the floor,
This is the way we scrub the floor,
So early Wednesday morning!

This is the way we mend our clothes,
We mend our clothes, we mend our clothes,
This is the way we mend our clothes,
So early Thursday morning!

HERE WE GO ROUND THE MULBERRY BUSH CONCLUDED

This is the way we sweep the house,
We sweep the house, we sweep the house,
This is the way we sweep the house,
So early Friday morning!

Thus we play when our work is done,
Our work is done, our work is done,
Thus we play when our work is done,
So early Saturday morning!

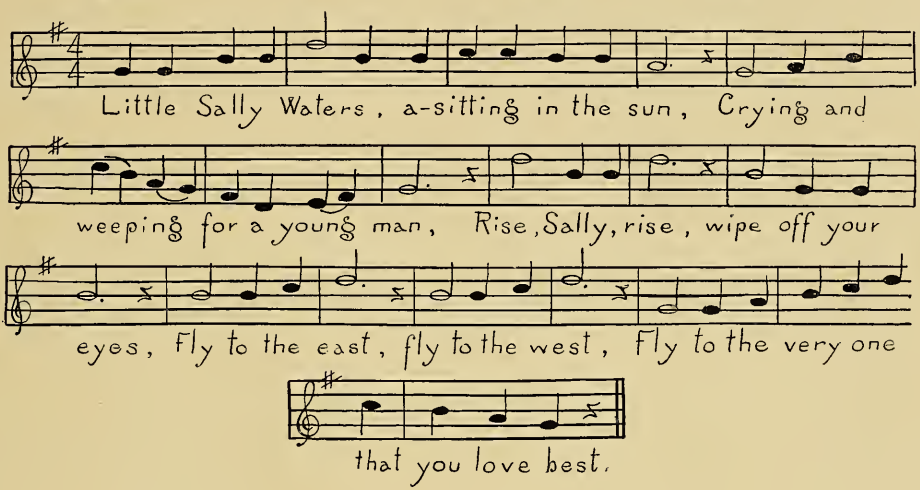
LITTLE SALLY WATERS.

NOTE.

THIS is an old and widely known game among those in which love and courtship are made the basis of the action, with a final ceremony ratifying the choice made. The English version says, "Little Sally Waters, sprinkle in the pan," which doubtless refers to some old formula said or sung when the sprinkling of water was a part of the ceremony. There are many variants of the game.

DIRECTIONS FOR PLAYING "LITTLE SALLY WATERS."

THE players form in a ring, with Sally Waters in the centre. She kneels or sits on the ground, with her face covered with her hands, as if weeping. The ring dances round, singing the lines. When the words, "Rise, Sally, rise," are sung, the child in the centre rises and chooses another from the ring, who goes into the centre with her. She then goes out of the ring, while the second child remains and takes the part. The singing begins again, and the game is continued until all have personated Sally.

LITTLE SALLY WATERS

Little Sally Waters, a-sitting in the sun, Crying and
weeping for a young man, Rise, Sally, rise, wipe off your
eyes, Fly to the east, fly to the west, Fly to the very one
that you love best.

GREEN GRASS.

NOTE.

THIS is a very pretty English game, little known in this country. Its probable origin is very interesting.

Henderson's "Folk-Lore of Northern Countries" describes the curious rites accompanying the blessing of the dead in the Scottish Lowlands. Empty dishes are placed on the hearth near the fire; and when certain ceremonies have been performed, the company join hands and dance round the dishes, singing, —

"A dis, a dis, a dis,
A green griss,
A dis, a dis, a dis."

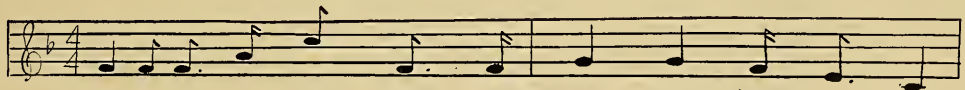
In many versions of the game of Green Grass, the first two lines of this rhyme are retained in the same form, with the exception that the "green griss" has been changed to "green grass." In this version "a dis" has finally been converted to "dusty."

This would indicate that the game was originally a child's imitation of an old burial ceremony. Several versions, like this one, suggest love, courtship, and the death of one of the lovers, but the courting and dancing are made the principal features of the game.

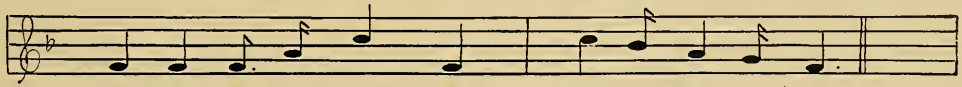
DIRECTIONS FOR PLAYING "GREEN GRASS."

THE players form in two lines. One line stands still, while the other walks forwards and backwards, singing the verses. A child to be chosen has previously been decided upon by those advancing; and at the question, "Will you come?" the name of the one chosen is supplied, and he replies, "No." The line then forms a ring, and dances round while singing "Naughty lad," etc. In case a girl is chosen, "lass" is sung instead of "lad." The question, "Will you come?" is asked again, and the child replies, "Yes." The child goes over to the line, and all dance round together. The line continues to advance and retire, singing the verses, until all have been chosen. In case the child says "No" to both questions, the line has to repeat the verses, and choose another child.

GREEN GRASS

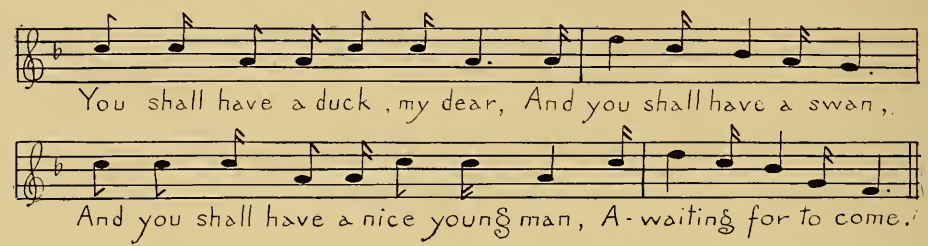


Tripping up the green grass, the green grass, the green grass,

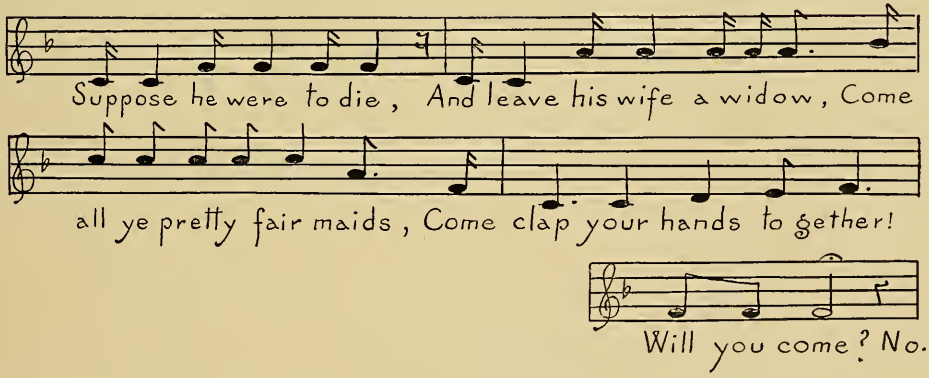


Trippins up the green grass, Dust-y dust-y day.

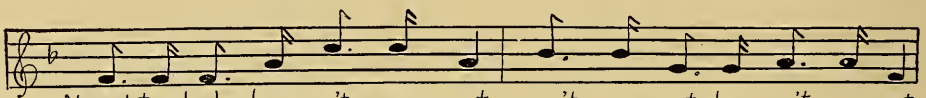
GREEN GRASS CONTINUED



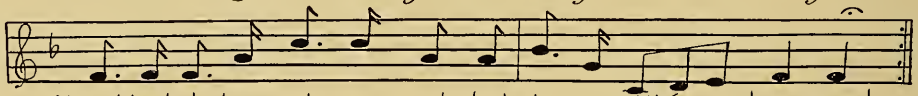
GREEN GRASS CONTINUED


Suppose he were to die, And leave his wife a widow, Come
all ye pretty fair maids, Come clap your hands to gether!
Will you come? No.

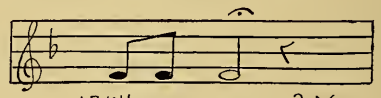
GREEN GRASS CONCLUDED



Naughty lad, he won't come out, won't come out, he won't come out,
Now we've got our bonny lad, bonny lad, our bonny lad,



Naughty lad, he wont come out, to help us with our dancing!
Now we've got our bonny lad, to help us with our dancing!



Will you come? Yes.

UNCLE JOHN IS VERY SICK.

NOTE.

THERE are indications that this game has an ancient origin, and has come down from old ballads in which a knight is saved from death or disaster by the daughter of the tyrant who keeps him in prison. The latter part of the rhyme is very familiar in this country, but we give here the complete song, which is less known.

DIRECTIONS FOR PLAYING "UNCLE JOHN."

THE ring of players circles round, singing the first lines. At the words, "governor's daughter," all squat down, and the last down stands apart and whispers to some player the name of a boy whom she honors with her choice. (In case a boy is last down, he gives the name of a girl.) She then returns to the ring, and takes her place with her face outside. The confidential friend then announces the name of the boy chosen, and the next lines are sung with the names of the pair inserted at the proper places. At the last line, the ring breaks up, all clapping hands and dancing round. The game may then be repeated, with a chance for others to take the parts.

UNCLE JOHN
IS VERY SICK.

Uncle John is very sick, What shall we send him? Three gold wishes, three good kisses, And a slice of ginger. What shall we send it in? In a piece of paper. Paper is not good enough, But in a golden saucer, Who shall we send it by? By the Governor's daughter, Take her by the lily-white hand, And lead her over the water.

UNCLE JOHN IS VERY SICK

CONCLUDED

Harry ——, so they say,
Goes a-courting night and day,
Sword and pistol by his side,
And Susie —— to be his bride;

Takes her by the lily-white hand,
And leads her over the water,
Here's a kiss, and there's a kiss,
For Mr ——'s daughter.

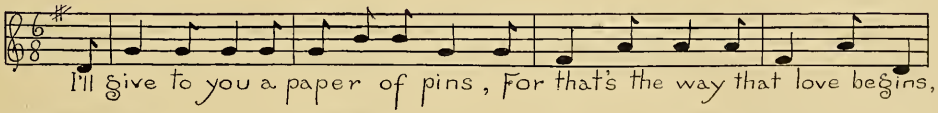
I'LL GIVE TO YOU A PAPER OF PINS.

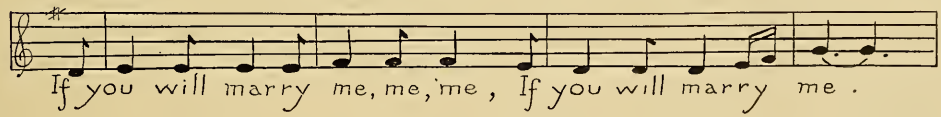
NOTE.

THIS game is probably of Scotch origin, but is best known in the English and American versions. There are many variants, in some of them the suitor casting off the maiden at the end on account of her avaricious taste, since she signifies a willingness to accept him for the "key of his chest." But we have chosen a version wherein true love has its reward, and the pair live happily ever after.

DIRECTIONS FOR PLAYING "PAPER OF PINS."

THIS game scarcely needs any directions for the mode of playing. The parts are taken by a boy and a girl; and the verses may be repeated by different players until all have taken part, or until another game is chosen.





I'll not accept your paper of pins,
If that's the way that love begins,
And I'll not marry you, you, you,
And I'll not marry you.

I'LL GIVE TO YOU A PAPER OF PINS. CONTINUED.

I'll give to you an easy chair,
To sit in and comb your golden hair,
If you will marry me, me, me,
If you will marry me.

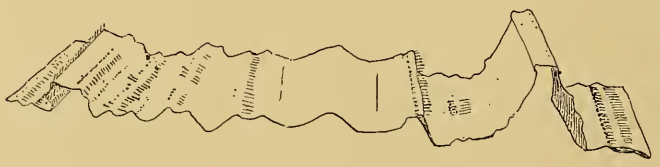
I'll not accept your easy chair,
To sit in and comb my golden hair,
And I'll not marry you, you, you,
And I'll not marry you

I'll give to you a silver spoon,
To feed your babe in the afternoon,
If you will marry me, me, me,
If you will marry me.

I'll not accept your silver spoon,
To feed my babe in the afternoon,
And I'll not marry you, you, you,
And I'll not marry you.

I'll give to you a dress of green,
To make you look like any queen,
If you will marry me, me, me,
If you will marry me.

I'll not accept your dress of green,
To make me look like any queen,
And I'll not marry you, you, you,
And I'll not marry you.



I'LL GIVE TO YOU A PAPER OF PINS
CONCLUDED.

I'll give to you the key of my chest,
That you may have money at your request,
If you will marry me, me, me,
If you will marry me.

I'll not accept the key of your chest,
That I may have money at my request,
And I'll not marry you, you, you,
And I'll not marry you.

I'll give to you the key of my heart,
That we may love and never part,
If you will marry me, me, me,
If you will marry me.

Yes, I'll accept the key of your heart.
That we may love and never part,
And I will marry you, you, you,
And I will marry you!

JENNY JONES.

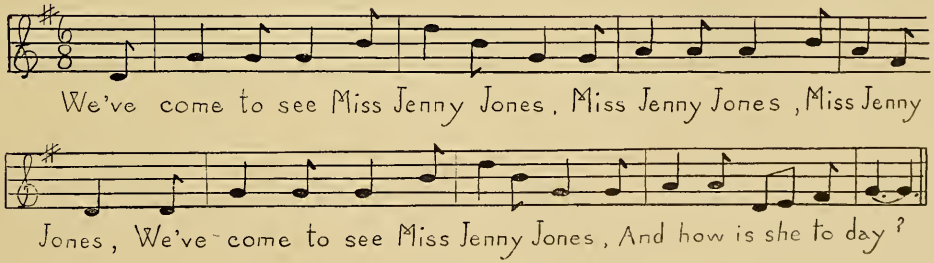
NOTE.

THIS game needs no introduction. It is familiar to the oldest inhabitant. Versions of it may be found in England, Scotland, Ireland, going back to a very early date. Doubtless the original name of the leading character was Jenny Jo, Jo being an old English word meaning lover or sweetheart. From this it has gone through various stages of corruption until it has been modernized into Jenny Jones!

DIRECTIONS FOR PLAYING "JENNY JONES."

ONE child takes the part of the mother, and is seated. Another, representing Jenny Jones, stands or reclines near her. The rest of the players join hands in a line and move backwards and forwards before the mother, singing the words. The mother replies, and the questions are repeated until one has been asked for each day in the week. The news that Jenny is dead is received with great grief; and then proceeds the discussion as to the burial costume, some one suggesting blue, red, green, pink, etc. At the last verse, the ring breaks up, pursued by the ghost of Miss Jenny Jones.

Jenny Jones


We've come to see Miss Jenny Jones, Miss Jenny Jones, Miss Jenny
Jones, We've come to see Miss Jenny Jones, And how is she to day?

JENNY JONES CONTINUED.

Miss Jenny is a-washing,
A-washing, a-washing,
Miss Jenny is a-washing,
You can't see her to-day.

We've come to see Miss Jenny Jones,
&c.

Miss Jenny is a-starching
A-starching, a-starching,
Miss Jenny is a-starching,
You can't see her to day.

We've come to see Miss Jenny Jones,
&c

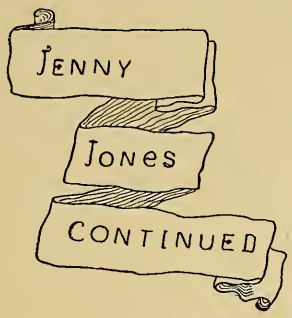
Miss Jenny is ironing,
Is ironing, is ironing,
Miss Jenny is ironing,
You can't see her to-day.

We've come to see Miss Jenny Jones,
&c

Miss Jenny is a-sweeping,
A-sweeping, a-sweeping,
Miss Jenny is a-sweeping,
You can't see her to-day.

We've come to see Miss Jenny Jones,
&c

Poor Jenny is ill,
Is ill, is ill,
Poor Jenny is ill,
You can't see her to-day.



We've come to see Miss Jenny Jones,
&c

Poor Jenny is dying,
Is dying, is dying.
Poor Jenny is dying.
You can't see her to-day.

We've come to see Miss Jenny Jones,
&c.

Poor Jenny is dead.
Is dead is dead.
Poor Jenny is dead,
You can't see her to day.

What shall we dress her in,
Dress her in, dress her in,
What shall we dress her in,
Dress her in to-day.

"Blue"

Blue is for sailors
For sailors, for sailors.
Blue is for sailors
So that will never do.

"Red"

Red is for firemen,
For firemen, for firemen,
Red is for firemen,
So that will never do.

JENNY JONES CONCLUDED

"Green"

Green is forsaken,
Forsaken, forsaken,
Green is forsaken,
So that will never do.

"Pink"

Pink is for babies,
For babies, for babies,
Pink is for babies,
So that will never do.

"Black"

Black is for mourners,
For mourners, for mourners,
Black is for mourners,
So that will never do.

"White"

White is for dead people,
For dead people, for dead people,
White is for dead people,
So that will surely do.

I dreamt I saw a ghost last night,
A ghost last night, a ghost last night,
I dreamt I saw a ghost last night,
Under the apple-tree.

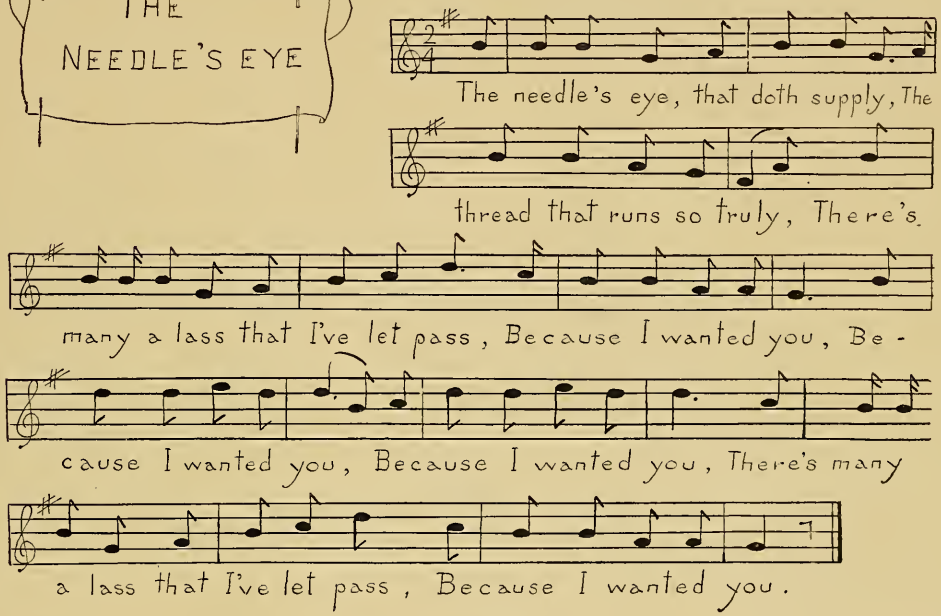
THE NEEDLE'S EYE.

THIS game is so old and so familiar as to need no comment.

DIRECTIONS FOR PLAYING "THE NEEDLE'S EYE."

THIS game is played in a similar manner to "London Bridge." Two of the tallest children raise their arms to form an arch, while the others pass under. The hands are dropped over the one who happens to be passing at the end of the verse; and the question, "Will you have a rose or a violet?" or some similar one, is asked. The one caught then takes his place behind the one whose side he has chosen, and the game goes on till all are caught, and ends with a tug of war.

THE NEEDLE'S EYE


The needle's eye, that doth supply, The
thread that runs so truly, There's
many a lass that I've let pass, Because I wanted you, Be -
cause I wanted you, Because I wanted you, There's many
a lass that I've let pass, Because I wanted you.

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